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INDUSTRIAL ART TEXT BOOKS

**A · GRADED · COURSE · IN · ART · IN
ITS · RELATION · TO · INDUSTRY**

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ILLUSTRATED BY

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• PART • ONE •

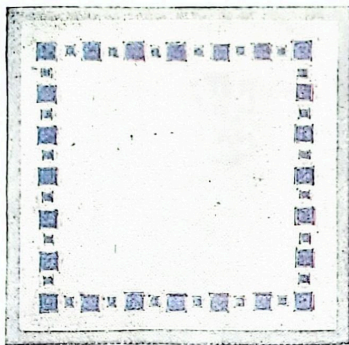
THE A.S. BARNES COMPANY

NEW YORK AND CHICAGO

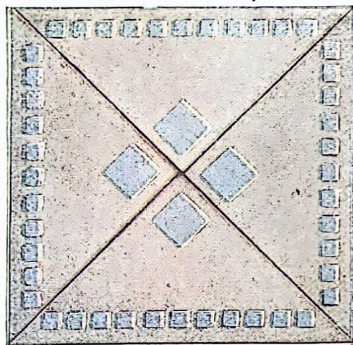


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Museum Material • Dutch, Indian, Chinese and Spanish Dolls •



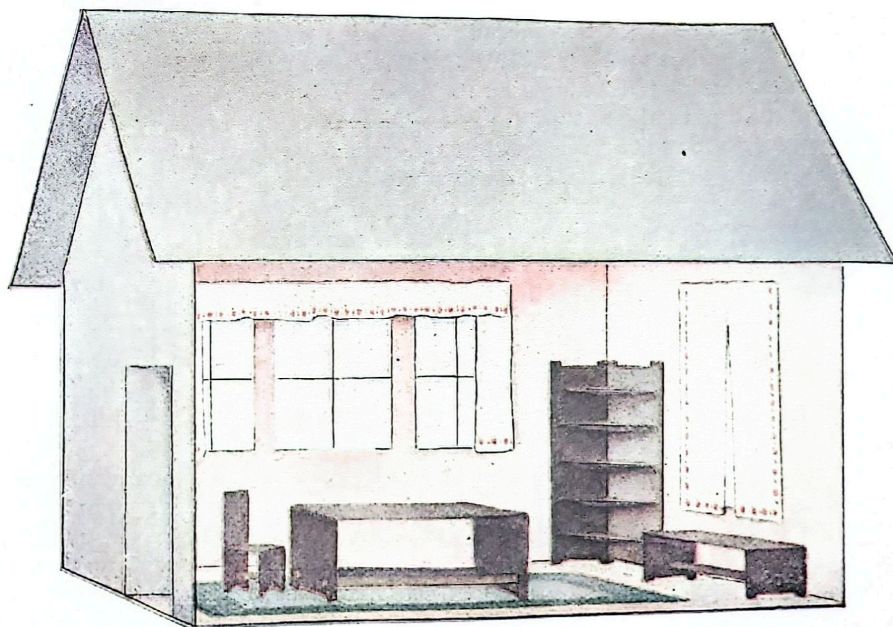
Handkerchief



Handkerchief Case



Costume Design Paper Dolls



Interior Decoration • A Doll's Living Room

COLOR PLATE I

DOLLS OF DIFFERENT NATIONS

(To Be Read to the Children)

Do you remember the very first doll you ever had? Probably you do not, for very likely it was nothing more than a soft shawl or blanket pinned into a roll, and given you to hug and to squeeze when you went to bed. You were too little to talk, then, and you did not mind at all that your dolly had no head, nor arms, nor eyes, nor hair. The soft bundle was pleasant to hold. It was a great comfort to you, and kept you from being lonesome, when Mother put out the light and said: "Good-night, my dear! Sing dolly to sleep"!

But after a while, you had a real doll. Perhaps this, too, was made of cloth, and was called a rag doll. The rag doll had a body, with arms and legs, and a head with painted eyes and woolly hair. There were clothes, too, on this doll, although you could not take them off, because they were sewed on. You were still too little to bother with buttons and hooks, and pins were not allowed.

The next doll you had was not made wholly of cloth. Its head was of china, for you were now old enough to understand how to take care of your dolls. Its cheeks were red and its hair was black and shiny. Or, perhaps you had a lovely wax doll, with real hair, and eyes that would open and shut. This doll had clothes that came off. She could be undressed at night and put to bed. You washed her clothes when they were soiled, and hung them on a line to dry. Do you remember what fun it was to press them smooth, with your little flat-iron? Mother would not let the iron get very hot, for fear you would scorch Dolly's fine linen!

And then there were the boy dolls—a sailor doll with a loose white shirt and wide trousers; an over-all boy, whom you called the hired man; and a fine gentleman doll with a low cut vest and a swallow-tail coat. You called him Jim Dandy, because he was so proud of his looks, and felt so superior to the other dolls!

The children in other countries are not different from you. They play with dolls, too. The only difference is in the kind of clothes their dollies wear. Why is it, do you think, that the Dutch Doll on page 2 wears wooden shoes? Why does she wear that queer bonnet with a wide, stiff frill? It is because the children in Holland dress like that. You can understand that it is quite natural for dollies to dress in the same kind of clothes that their mothers wear!

Why does the Indian Doll wear a buckskin jacket and a headdress stuck full of bright feathers? It is because the Big Chief wears clothes of that kind. How silly it would be for an Indian doll to dress in a kimona, or to put on wooden shoes! But the Japanese doll can wear a kimona and a wide sash, as you see in the picture. It seems quite in keeping with her gentle face and her carefully dressed hair. You know, now, why the Spanish Doll has a scarf on her head and wears a black velvet girdle and an embroidered apron. It is because the people in her country wear many bright colors and spangles and lace. The dolls from Spain have very rich costumes.

When you visit the museum, be sure to ask if there is a collection of dolls for you to see. There are hundreds of dolls to be had, from the children of all nations. You will see dolls that have belonged to children who lived long, long ago, for children have always loved dolls, and will keep on loving them till the end of the world!

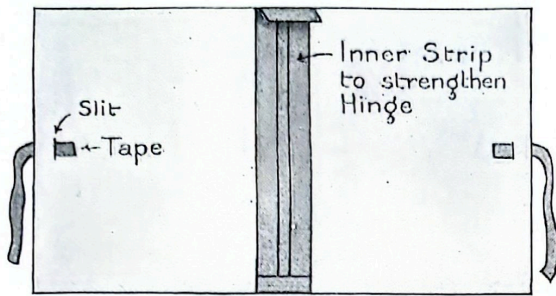


Fig. 1.

Hinge Re-enforced by Inner Strip

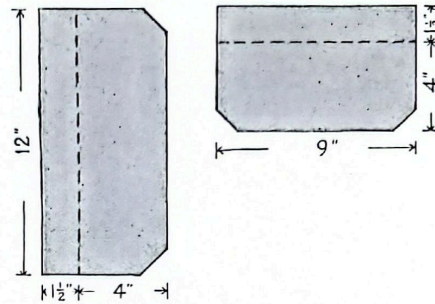


Fig. 2.

Flaps for Inside of Back Cover

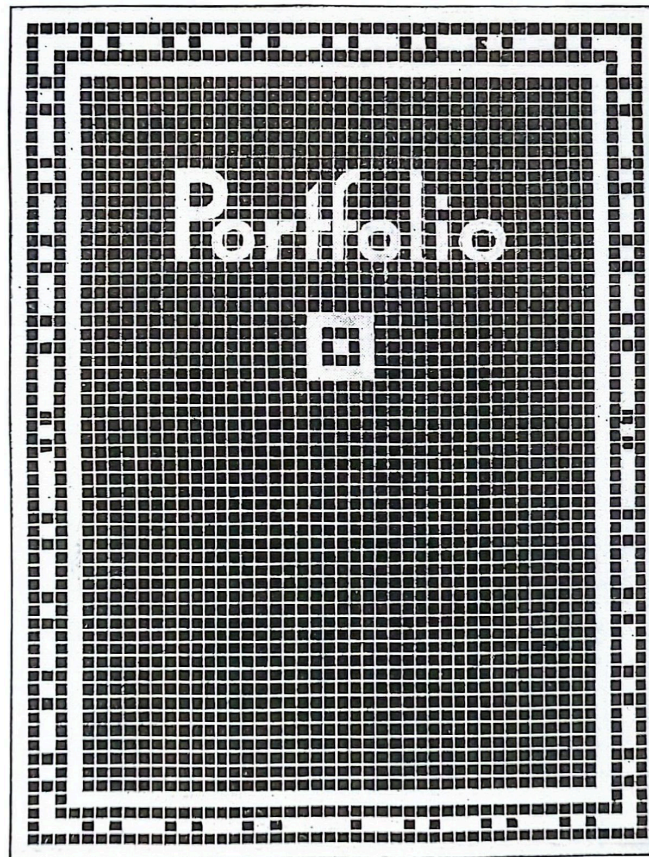


Fig. 3.

Commercial Design: Second Step in Making a Portfolio. Before the ends of the linen strip are brought over the edges of the cardboard and pasted down, a second strip should be cut, $2\frac{1}{2}'' \times 12\frac{3}{4}''$. Paste this over the inner edges of the hinged cover, as shown in Fig. 1. Press it down flat, between the two cardboards. Then bring the ends of the outer piece over to the inside, and paste them down. From blue construction paper, cut two end flaps and one side flap, as shown in Fig. 2.



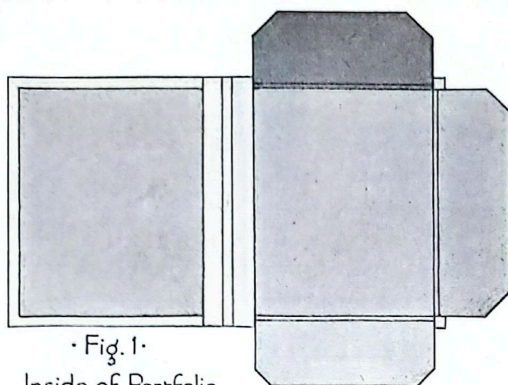


Fig. 1.
Inside of Portfolio
Showing Lining Papers and Flaps

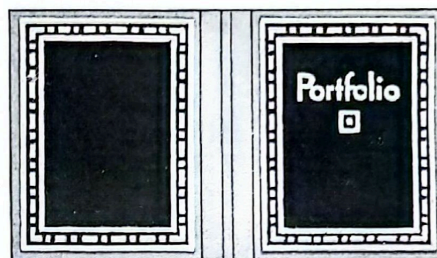


Fig. 2.
Outside of Portfolio

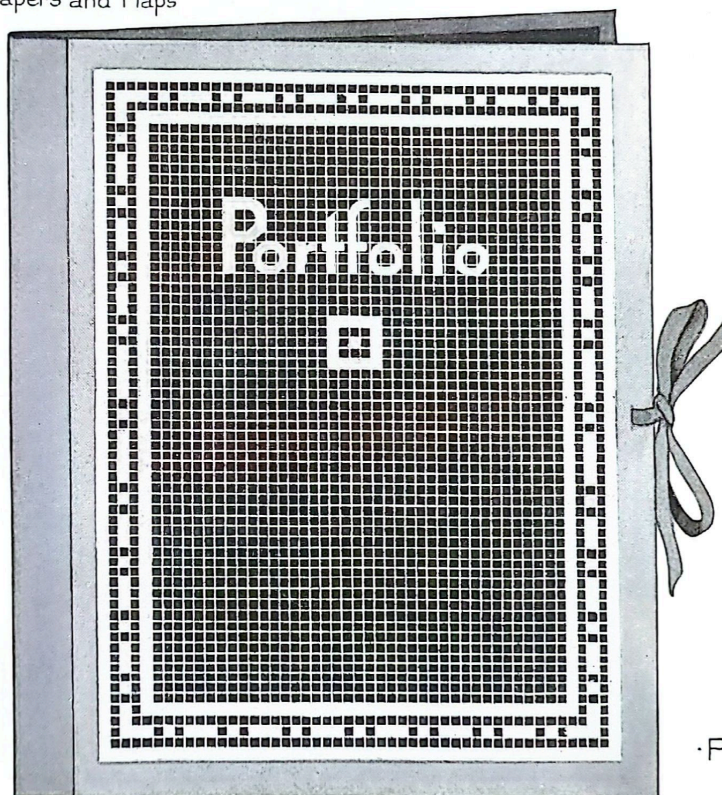


Fig. 3.

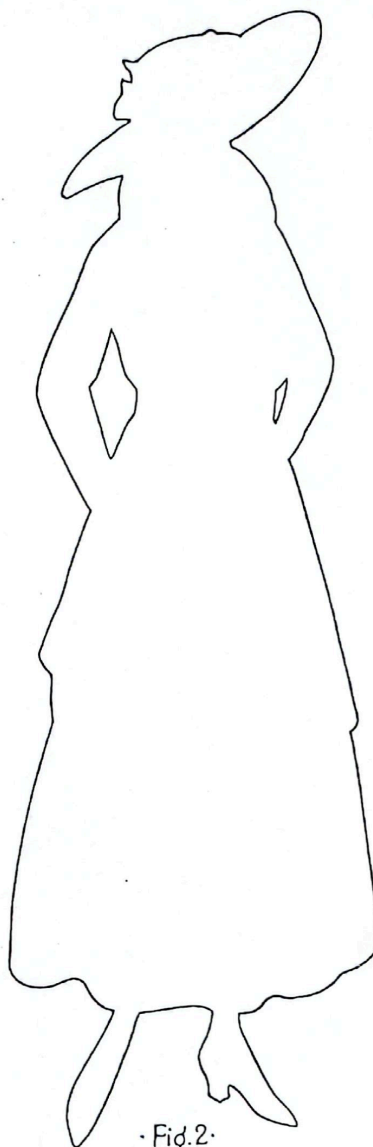
Commercial Design: The Portfolio Complete. The flaps are to be pasted in position. Then both sides of the cover are to be lined with the same paper, cut in 9"x12" sheets, and pasted to allow half-inch margins on the outer edges. The black squared paper on the front cover should be finished with a border. The first steps in placing this border are shown in Fig. 4, page 24. The finished design, with the title, is shown in Fig. 3, page 25. A square of intense color was placed under the title. This decorative element and the marginal border may be of your own design.





· Fig. 1 ·

Fashion Plate Cut Out and the Shape Traced



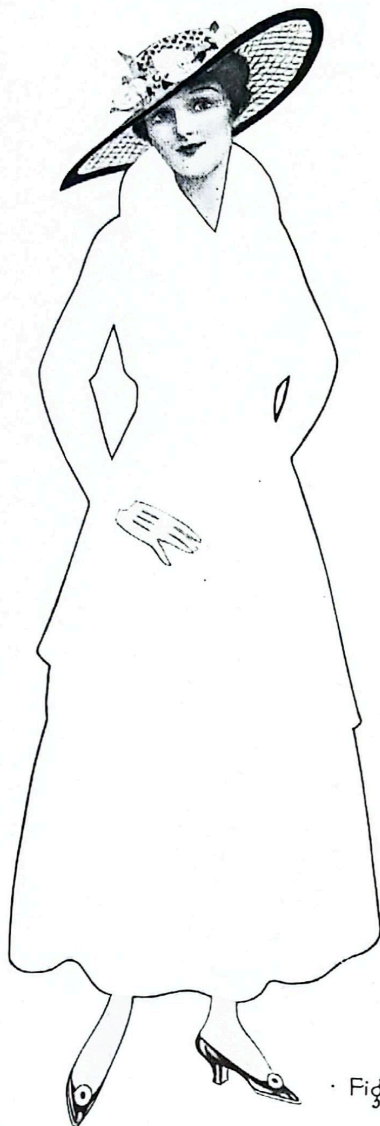
· Fig. 2 ·

The Shape Traced

Costume Design: Fashion Plate Figures. Fashion plates are planned for all sorts of people of different ages and sizes, and differing widely in tastes. Not all designs for dresses and costumes that are shown in fashion sheets are good, but many of them are, and so we have a fine opportunity to choose.

From a late fashion sheet, select a figure and costume of good lines. Cut out the figure. Lay it over a piece of white paper and trace the shape (Fig. 1). Cut out the traced shape. The shape will resemble Fig. 2. We will call it the "lay figure."





· Fig. 1 ·

Head, Hands and Feet Cut Out and Pasted in Position



· Fig. 2 ·

Dress Shape Traced on
Colored Paper

Costume Design: The Development of a Dress Design. To give the lay figure a suggestion of reality and interest, we need a face under the hat shape and shoes on the feet.

Cut from the fashion plate figure the head, feet, and hands, if hands are shown. Paste these in position on the lay figure (Fig. 1). All that is left of the fashion plate figure is the shape of the dress. This is next laid on a piece of the colored paper selected for the gown. The shape of the gown is traced (Fig. 2). It is then cut out, and pasted on the lay figure. The result is seen in Fig. 1, page 31.



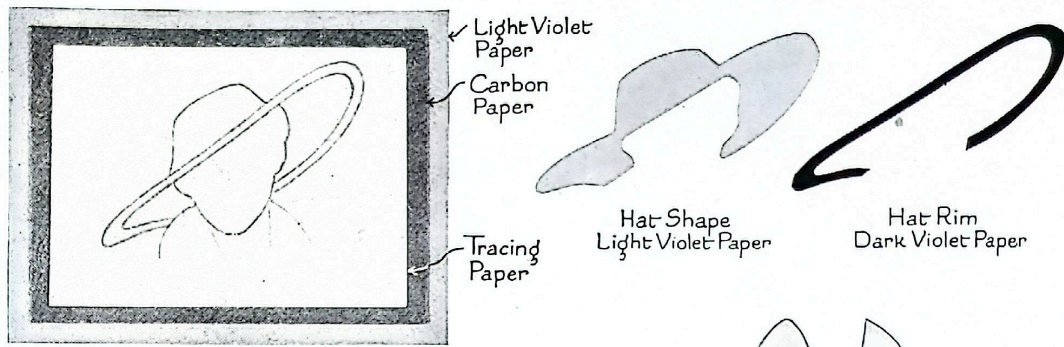


Fig. 1. Method of Tracing Hat Shape

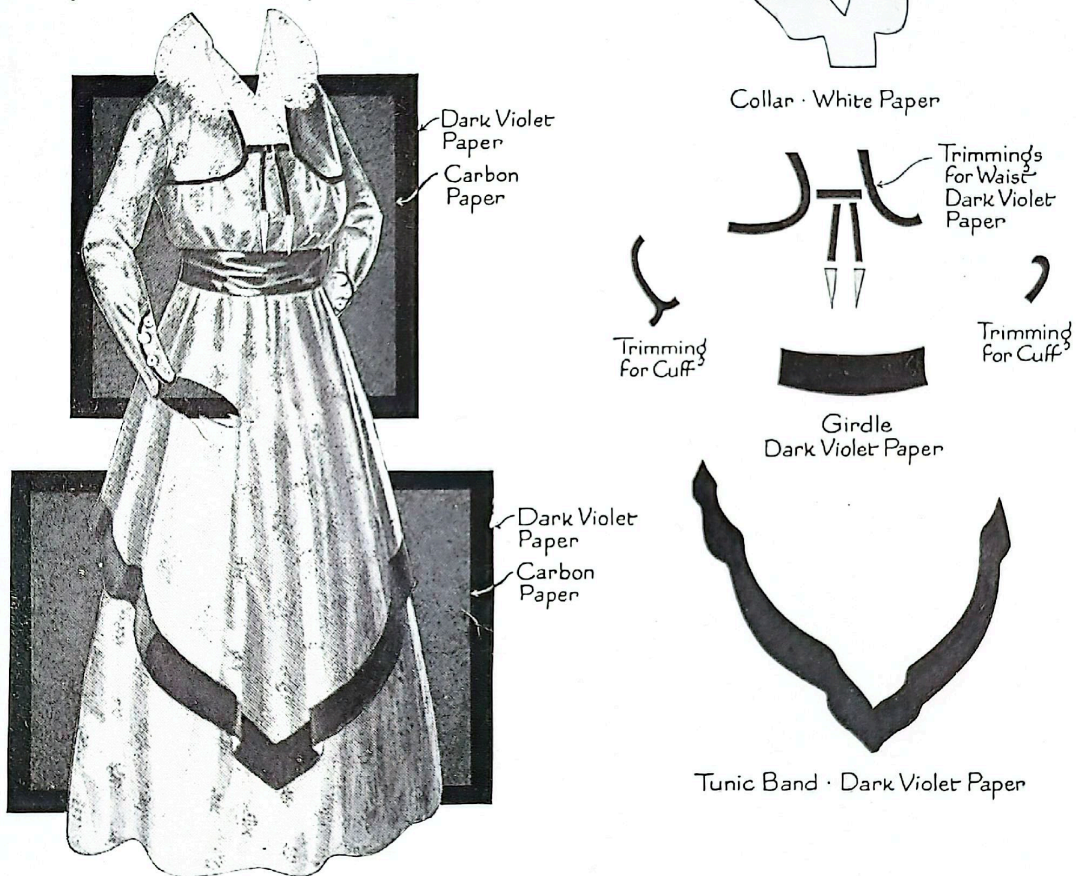


Fig. 2. Method of Tracing Trimmings

Costume Design: Further Development of the Dress Design. As the hat is already pasted on the lay figure, its shape must be traced on thin white paper. Carbon paper is used to trace the shape (Fig. 1). As the original dress shape has not been pasted down, carbon paper placed on colored paper, may be slipped under any part of the dress, so that belt, cuff, collar, etc., may be traced and cut from colored paper.



CHAPTER III

COSTUME DESIGN

Suggestions to Teachers

The Clothes That We Wear: Our clothes are important factors in every day life. Interest in them does not flag, for the recurring seasons bring with them the necessity for change. Custom, or fashion, or vogue is so strong an element in our modern life that we cannot ignore it, no matter how sincere may be our personal objection to its dominance. "As well be out of the world as out of the fashion," is a proverb that expresses the present day attitude, not only toward dress, but toward every other question into which design enters. We have style, not only in garments, but in furniture, buildings, business forms, and even styles in preparing and serving food.

A certain observance of these styles is necessary to our personal satisfaction and comfort. No one likes to feel out of date or behind the times. Children are particularly susceptible to changes in fashion, and the schoolroom is quick to reflect the latest fads and fancies. Through the medium of paper dolls, the fashions may be portrayed, and their practicability and beauty fully discussed. Such discussion will surely react for good, in the establishment of right standards of dress.

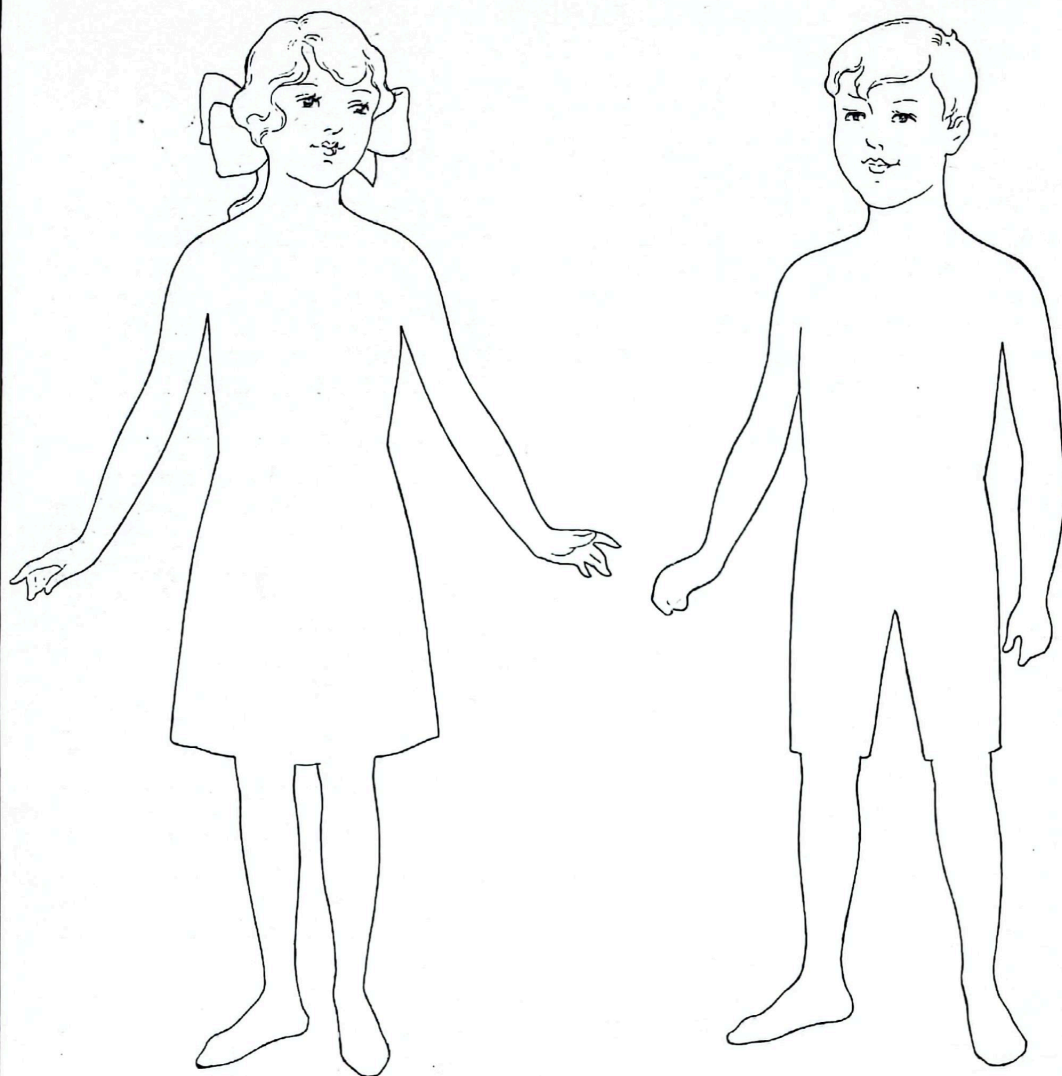
Pattern Sheets as Sources: The fashion sheets which appear every month or every season, and which are distributed freely at all drygoods stores, are the best sources available to all the people for ideas relating to costume design. The children are clever in reproducing in cut paper, any garment or dress accessory which may appear in these sheets. Sometimes they find figures which may be traced for dolls, and the printed faces, hands and feet of these figures may be cut from the printed pattern and pasted to the doll shape, which is cut from oak tag or even heavier stock.

The two doll shapes on page 26 are given so that in the absence of better material, these outlines may be traced and cut out. The children should first trace the shapes on thin paper, then cut them out and use them for patterns in cutting shapes from heavy paper or thin cardboard. If printed heads, hands and feet can be found to fit these dolls, they may be cut out and pasted in place.

The Same Doll in Different Costumes: On pages 27, 28, 29 and 30, the dolls printed on page 26 appear in a variety of costumes. In working out these costumes, several dolls may be cut from the same pattern and each doll dressed in a different costume; or one doll may be used and the different costumes cut out to form a wardrobe. When this is done, little flaps must be cut and pasted to certain parts of the costume, to be folded over the doll shape, thus holding the costume in place.

Color Combinations in Costume Design: While permitting the children to exercise much liberty and choice in changing and adapting the styles found on pattern sheets, the question of color combinations should be carefully supervised. The teacher should establish a close relationship between the Color Chart and all practical applications of color as worked out in problems. In this book, the new step taken in color theory is the consideration of shades of a color as differing from tints of a color. Tints and shades of a color form schemes that are monochromatic or one-color schemes. The teacher should see that a number of costumes are worked out in monochromatic schemes, with black and white used as color balances.



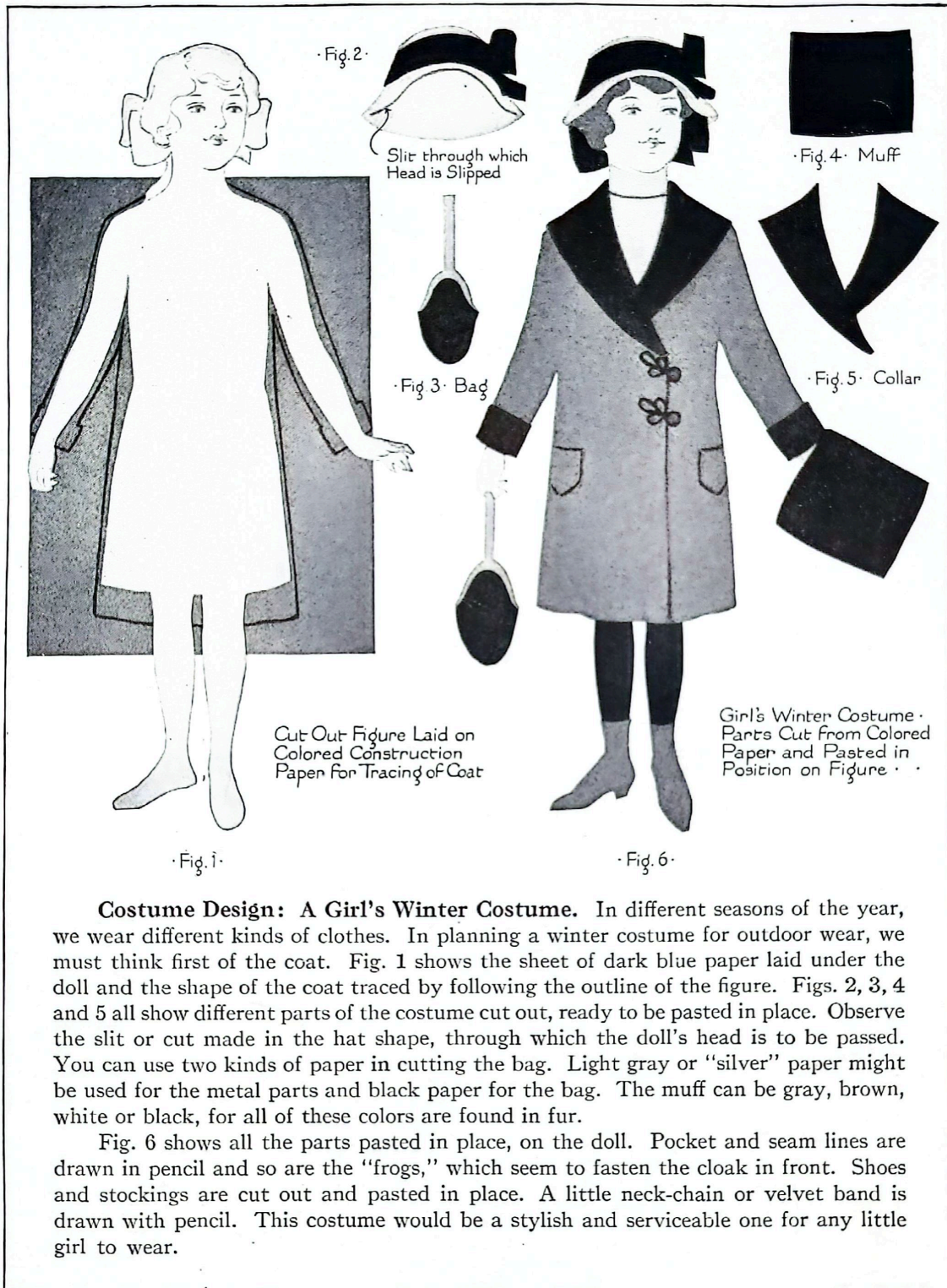


Figures to be Traced on Oak Tag

Costume Design: Figures to Be Traced and Cut From Oak Tag. The two figures on this page may be traced on thin paper and patterns cut out. Lay these patterns on heavy manila or white paper, or on cardboard of light weight. Trace around the patterns and cut out the shapes. With pencil or ink try to draw eyes, nose and mouth on each doll's face, copying these features as exactly as you can from the printed outlines in the book.

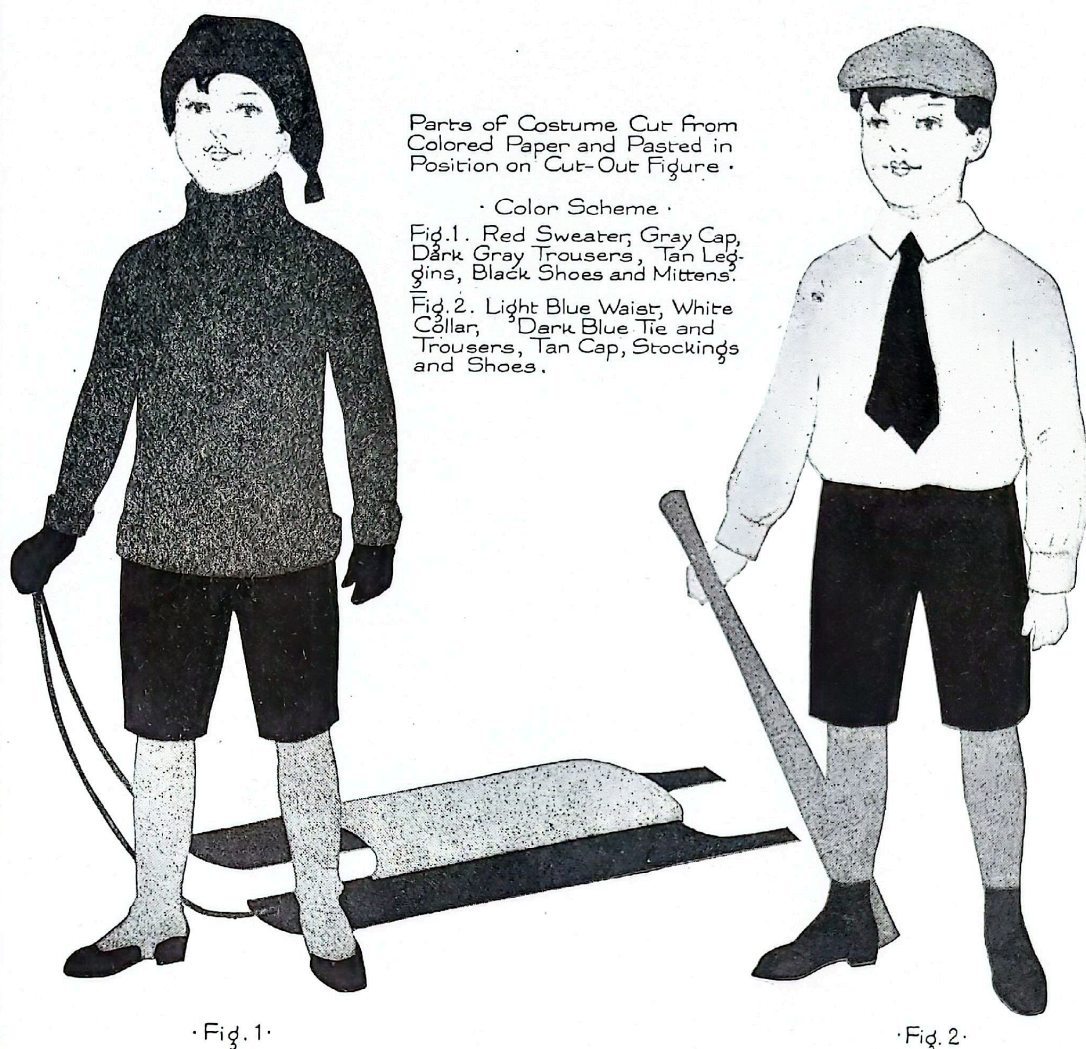
You can prepare one girl doll and one boy doll in this way and then make several costumes for each, as pages 27, 28 and 29 suggest. Or, you can trace and cut several dolls and dress each one in a different costume. Each costume should be a fine study in color.





Costume Design: A Girl's Winter Costume. In different seasons of the year, we wear different kinds of clothes. In planning a winter costume for outdoor wear, we must think first of the coat. Fig. 1 shows the sheet of dark blue paper laid under the doll and the shape of the coat traced by following the outline of the figure. Figs. 2, 3, 4 and 5 all show different parts of the costume cut out, ready to be pasted in place. Observe the slit or cut made in the hat shape, through which the doll's head is to be passed. You can use two kinds of paper in cutting the bag. Light gray or "silver" paper might be used for the metal parts and black paper for the bag. The muff can be gray, brown, white or black, for all of these colors are found in fur.

Fig. 6 shows all the parts pasted in place, on the doll. Pocket and seam lines are drawn in pencil and so are the "frogs," which seem to fasten the cloak in front. Shoes and stockings are cut out and pasted in place. A little neck-chain or velvet band is drawn with pencil. This costume would be a stylish and serviceable one for any little girl to wear.



Costume Design: Two Costumes for Boys. It is quite proper for boys and girls to wear sport costumes to school, for many of our finest sports and games are now played there.

Fig. 1 shows a coasting costume that is sensible in style and fine in color. The red sweater, gray trousers, tan leggings, black shoes and mittens and gray cap can all be shown in paper shapes. You can trace patterns from the figure in the book, cut the shapes from the different colors of paper and paste them in place on your own doll. Your doll costume will look better than the figure in the book, if you do the work neatly, for colors are more attractive than gray tones.

The base ball costume can be prepared in the same way. Do you notice that the figures are exactly alike, but differently dressed? The outstretched right hand holds a sled rope in one figure and a ball bat in the other figure. Shapes for the sled and the bat can also be cut from paper and pasted in place.





Costumes and Accessories
Cut from Colored Paper

• Color Scheme •
Light and Dark Tones of
Gray Orange and Black

• Color Scheme •
Dress - Light and Dark Blue
Tan Shoes and Stockings

Costume Design: More Costumes for the Girl Doll. A cape-coat is a favorite style for a school girl. Light gray-orange paper might be used for the main shape and dark orange for the collar, cuffs and hat trimming. Tan shoes and black stockings will look well with these colors. Lines to represent stitching may be drawn with the lead pencil on the coat shape. Buttons may be drawn, or cut from paper.

The costume on the right looks a little more difficult to cut, but it is quite easy. The light portion of the dress could be cut in two pieces, with a belt shape pasted over them, or it could be cut in four pieces, with a space left between the two upper and the two lower pieces, to indicate the belt.

Use pattern sheets to help you design other costumes for paper dolls.





Costume Design: A Poster Made of Paper Shapes. Every shape in this poster was cut from paper. Make one like it, using your boy doll for the figure.

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CHAPTER III

COSTUME DESIGN

Suggestions to Teachers

The Ever Present Problem of Dress: The subject of Costume Design is never dry or stale, either to teacher or pupil. Fashions constantly change, and each month, if not each day, brings a new idea, a fresh problem, that is discussed by different members of the family, at home and in school, with real, vital interest. Magazines, newspapers, shop windows, catalogues, fashion plates and even the people we pass on the street furnish us with suggestions as to dress, and the changing seasons bring with them not only the desire but the necessity for "something new." To utilize this interest in dress, and to establish certain principles of design, which will be of practical service in helping people to make wise selections of the garments which they buy, or make, or cause to have made, is the aim of these lessons in Costume Design.

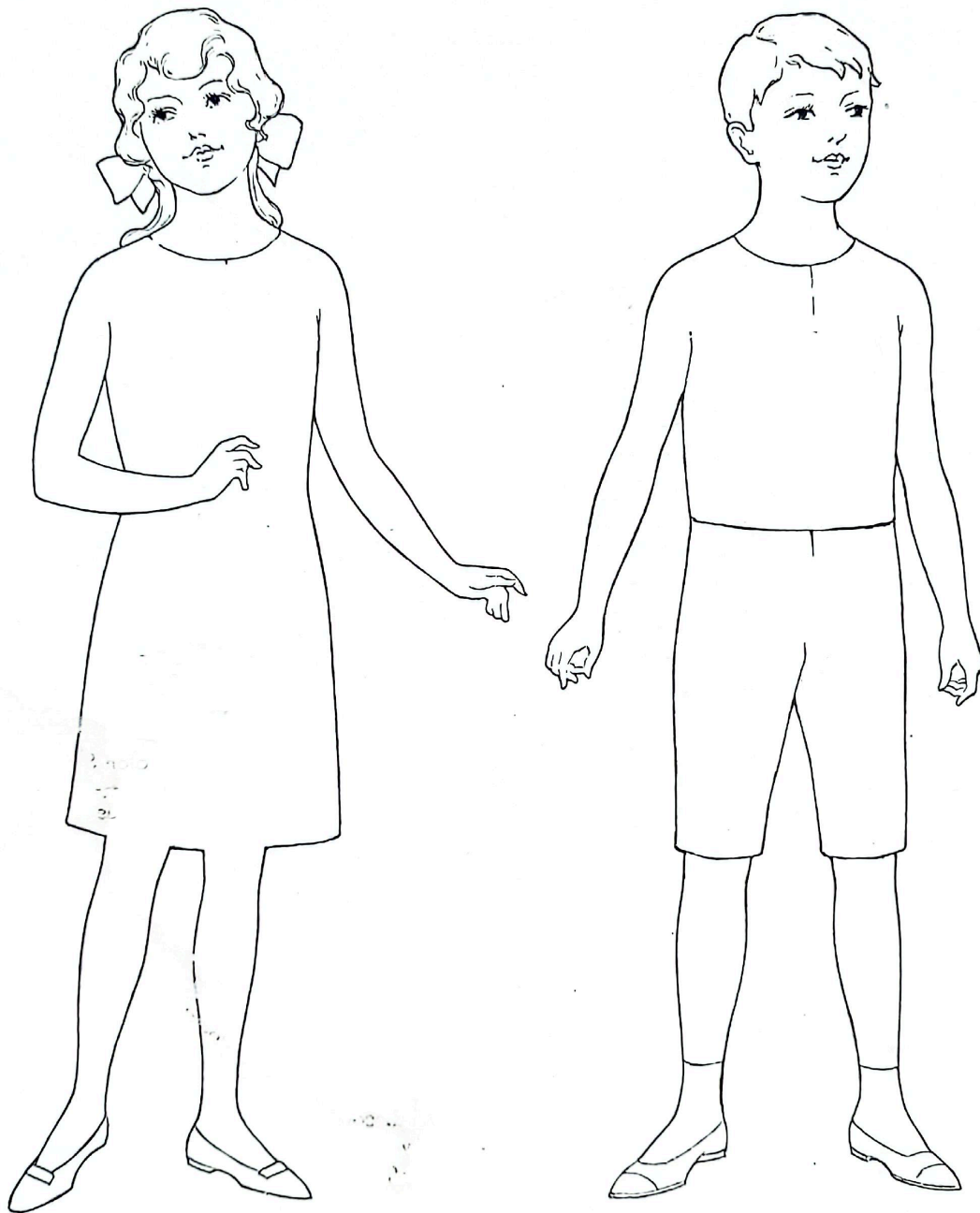
Structural Harmony in Costumes: It is often said that the human figure with its fine proportions, its wonderful lines and its subtle curves, is the most beautiful of all forms. If this is true, our costumes should never falsify or distort the figure, but should bear harmonious relation to it. This principle of structural unity is well illustrated on page 27, where the figure of the "doll" is laid upon the colored paper selected for the dress, and the garment traced, in direct relationship to its proportions. The children will be greatly interested in pictures of historic costumes, such as the enormous hoop skirts of the time of Marie Antoinette, the doublet and hose worn by men of the fourteenth century, and the panniers and bustles of thirty years ago. In contrast to these, show pictures of beautiful Greek and Empire costumes, where the lines of the long graceful skirts and short waists follow the lines of the figure. Harmony of structure is one of the essentials of beauty in dress. Our clothes must be planned to suit the body that is to wear them and to add to its beauty, rather than to detract from it.

Color Harmony in Costumes: With definite knowledge of a color theory, and with the fine range of colored papers now at our command, the problem of planning beautiful costumes in paper becomes easy. In general, grayed tones of orange, yellow, blue, green, violet or red are best for large masses, such as whole dresses, skirts, coats, etc. With these subdued tones, small quantities of brilliant colors may be used, in trimmings, buckles, hair ribbons, etc. Certain accessories in black and white will help to balance the effect of strong color, or give relief and interest to monotonous color.

Certain colors are more "becoming" than others, as are certain styles of neckwear, according to complexion, hair, shape of face, size of neck, etc. All these personal applications of color harmony and dress design become intensely interesting, as the subject develops.

The Making of Uniforms: The psychology and the symbolism of color often appears in uniforms. The white linen of the nurse's uniform is clean and sanitary, and the red cross has deep significance. Blue cloth and brass buttons, as seen in the policeman's uniform, are dignified and imposing, suggesting the majesty and power of government. Base ball costumes are worn with fraternal pride, and aside from their attractiveness, they help the wearer to play better ball! Other insignia of rank may be utilized by the children in planning uniforms and costumes of local and national interest.

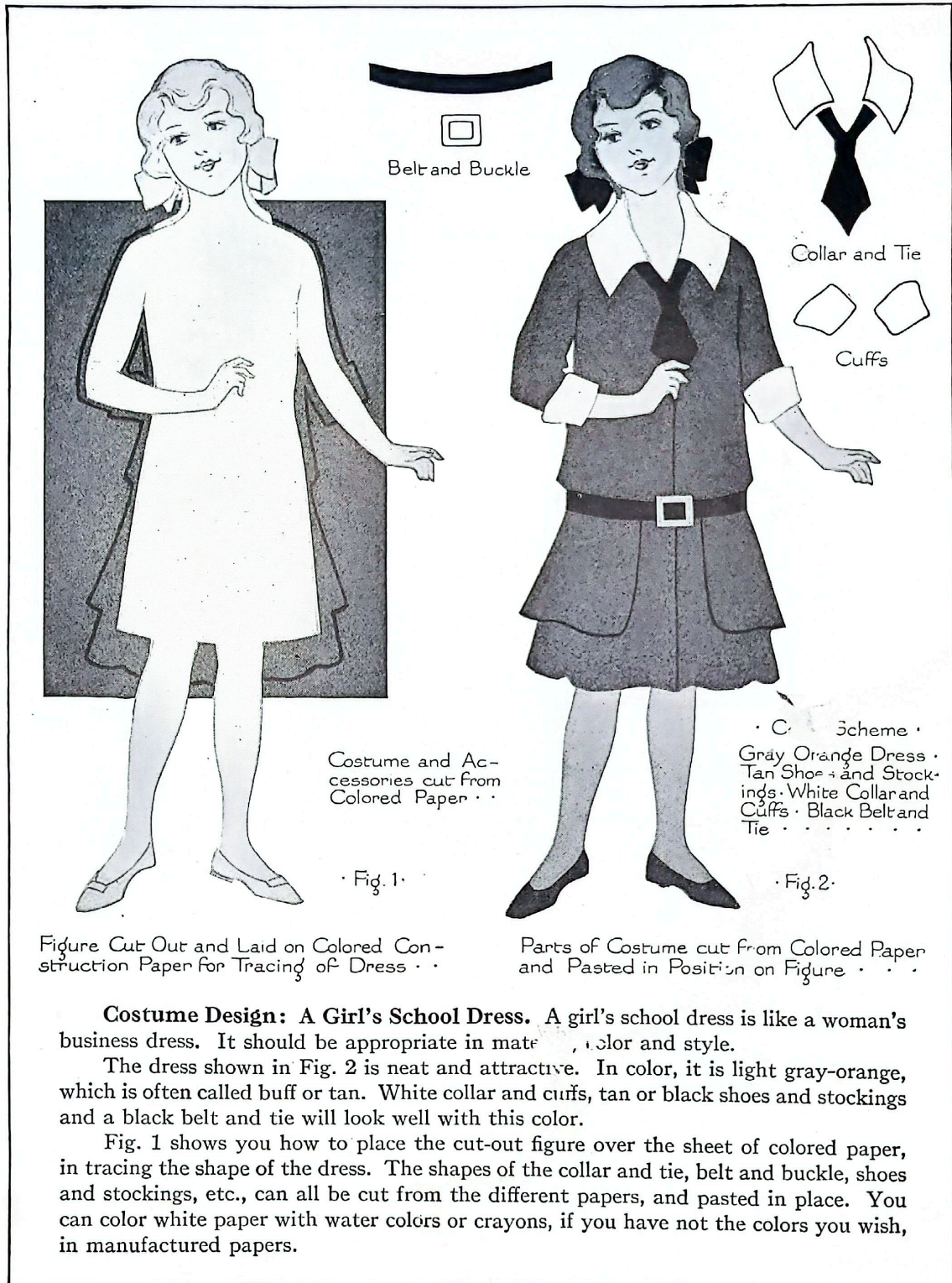


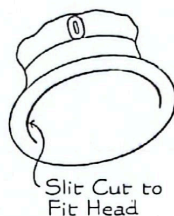


Figures to be Traced on Oak Tag and Cut Out

Costume Design: Figures for Which Costumes Are to Be Planned. Lay a sheet of transparent paper over these figures. Trace the outlines. Cut out the thin paper shapes. Lay them on oak tag, trace around them and cut out the figures.







• Fig. 1 • Color Scheme •
Dark Gray Orange Coat
Black Trimmings • Black
Hat with Gray Orange
Band • Black Shoes and
Stockings •



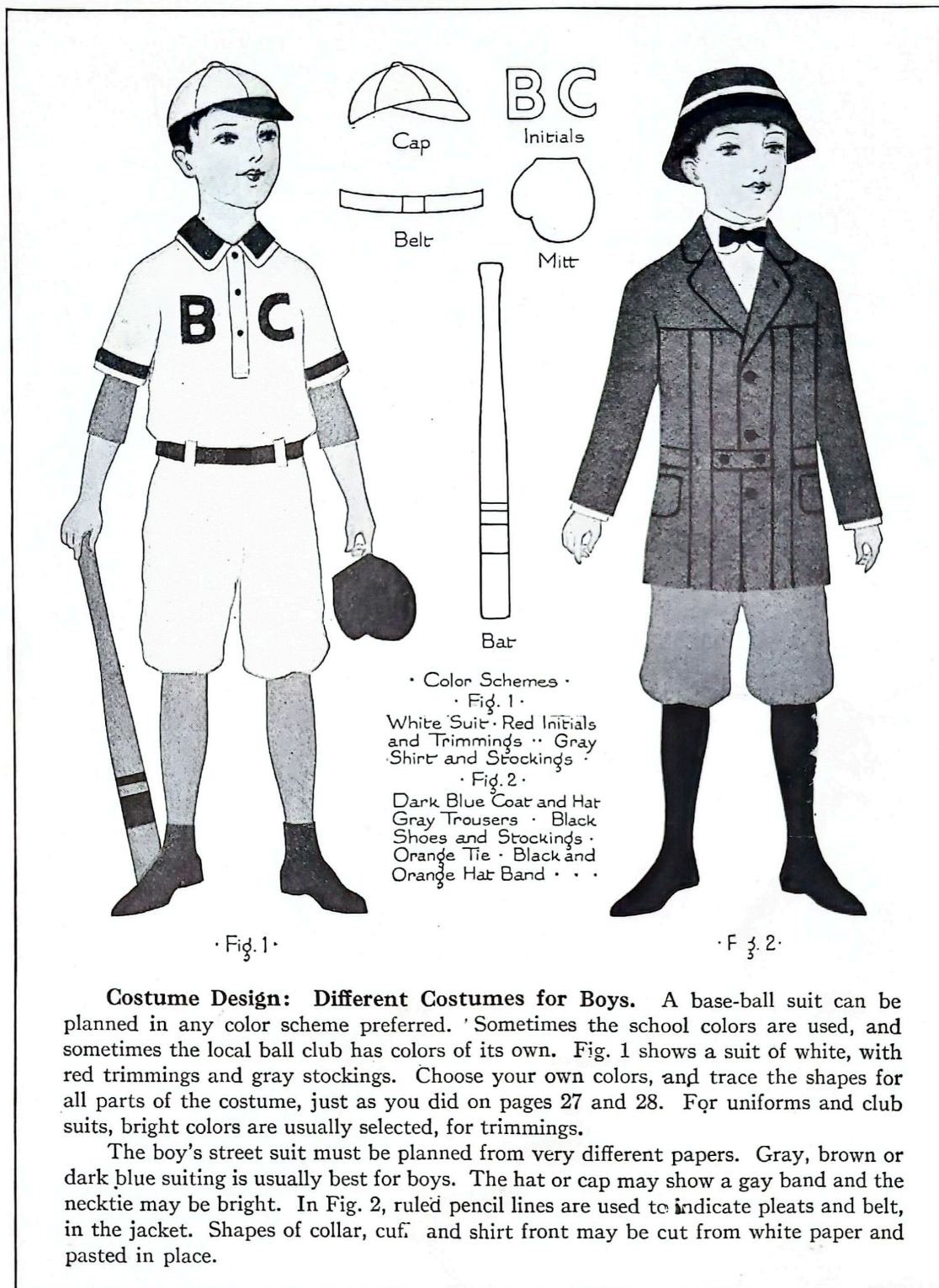
• Fig. 2 • Color Scheme
White Middie Blouse
Red Bands • Dark
Gray Skirt • Tan Shoes
and Stockings • . . .

Costume Design: The Same Figure Dressed in Different Costumes. You can make several tracings from the drawings on page 26, and dress the figures in different costumes. A street suit and a middie blouse and skirt are shown on this page, planned to fit the same figure.

Choose a brown, gray or dark blue paper for the coat. Lay it under the doll, as in Fig. 1, page 27. Trace the outline of a coat. The latest pattern sheet will suggest the prevailing style. Plan trimmings that will relieve the plainness of the coat, but will not be fussy. Cut a black, blue or gray-orange hat, with a band of contrasting color.

The middie blouse and skirt should be cut in two pieces. Make the piece for the skirt long enough to slip under the blouse. Use white paper for the blouse, with bands of red or blue, for trimming. The hair-ribbon should match the bands.

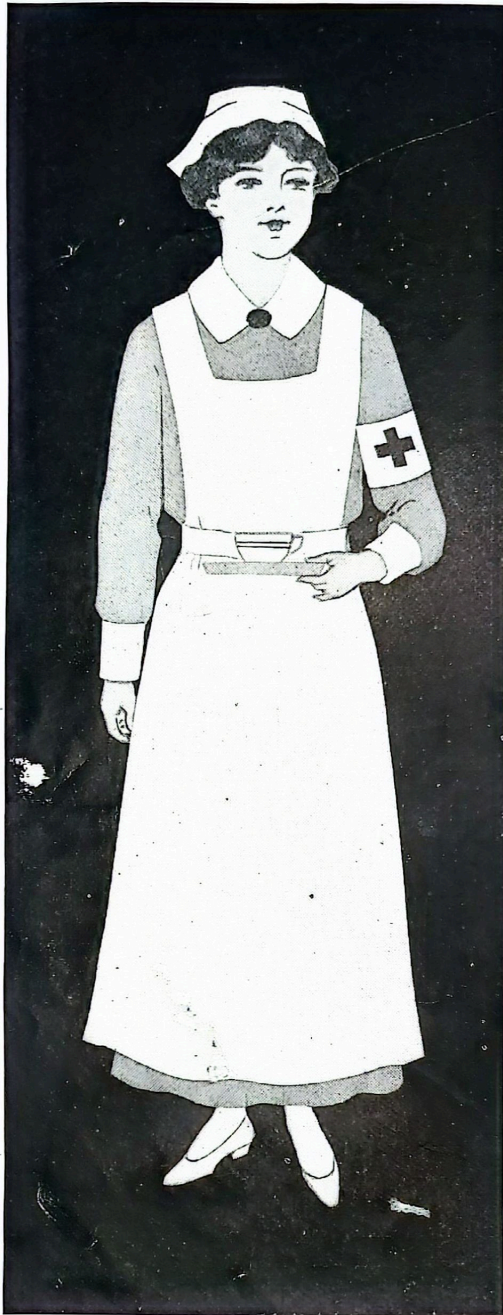




Costume Design: Different Costumes for Boys. A base-ball suit can be planned in any color scheme preferred. Sometimes the school colors are used, and sometimes the local ball club has colors of its own. Fig. 1 shows a suit of white, with red trimmings and gray stockings. Choose your own colors, and trace the shapes for all parts of the costume, just as you did on pages 27 and 28. For uniforms and club suits, bright colors are usually selected, for trimmings.

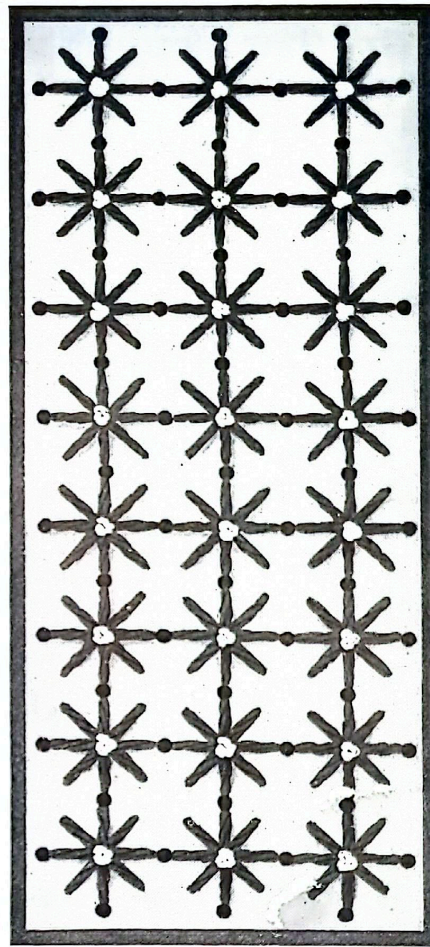
The boy's street suit must be planned from very different papers. Gray, brown or dark blue suiting is usually best for boys. The hat or cap may show a gay band and the necktie may be bright. In Fig. 2, ruled pencil lines are used to indicate pleats and belt, in the jacket. Shapes of collar, cuff and shirt front may be cut from white paper and pasted in place.





Costume Design: Familiar Uniforms. The uniforms for the nurse and the policeman can be traced from the figures on this page, and cut from colored papers. White and red papers will be needed for the nurse, and dark blue, black and orange papers for the policeman.





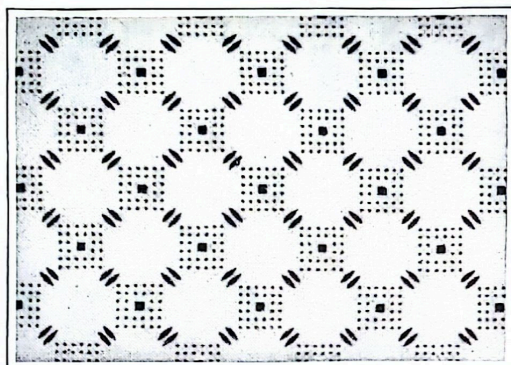
• Color Scheme
Dark Blue and Orange • Dotted Light Gray Orange

Domestic Art: Trimmings Made on Cotton Prints. Who would believe that a piece of dotted percale could be made into the beautiful trimmings shown on these two pages? Steps in working out the unit of design are shown in Fig. 2, page 38. You see how very simple the process is.

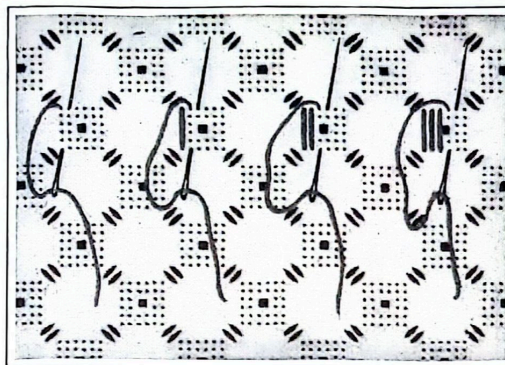
In the middle of each unit is placed a French knot, with orange floss. The surface pattern on this page is only a repetition of the border shown in Fig. 3 (page 38) omitting the marginal bands.

Pieces of embroidered percale or calico could be used to trim a dress, as is shown in the picture above. You could easily make the trimming, if someone who knows how to sew would put it on a dress. Many different patterns could be worked out on this same dotted ground. With such interesting materials you cannot help being a designer. Other pairs of complementary colors may be selected, if floss that will stand careful washing can be found.





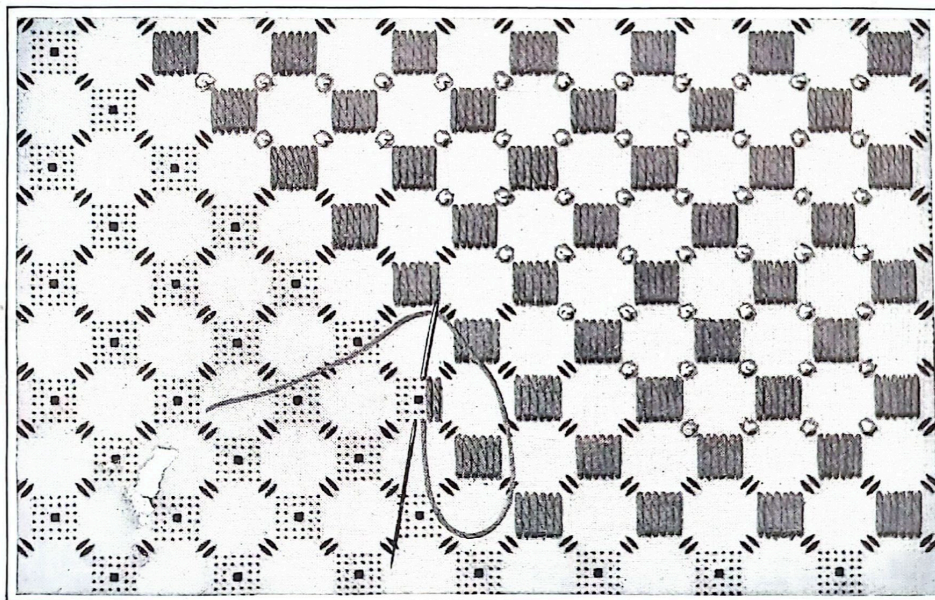
· Fig. 1 ·



· Fig. 2 ·

Percalé · Printed Design in Black on White Ground

Steps showing Units worked in Satin Stitch



· Fig. 3 ·

Domestic Art: The Satin Stitch and the French Knot. The design that is partly finished in Fig. 3 was worked with No. 12 embroidery cottons in red and green. The square units (worked in satin stitch, which is an over-and-over stitch), were red, and the lighter dots, placed over the short oblique lines were green French knots. To make a French knot, bring the thread up through the cloth in the place where the knot is to appear. Take a slight backstitch, and with the needle protruding from the cloth, wind the thread around the needle two or three times, according to the size of knot desired. Hold the coils of thread with the left thumb and draw the needle through. Insert the needle again on the edge of the coil to hold the knot securely. Without cutting the thread, pass the needle to the next place where the knot is to be made.

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CHAPTER V

DOMESTIC ART

Suggestions to Teachers

Different Ways of Expressing Art: We are realizing more and more that the expression of art is not limited to those things which can be produced by the skillful manipulation of the brush and pencil. Many a woman shows her love of art and her appreciation of its value in the arrangement of her house furnishings and in her costume. If the usefulness of all the different kinds of art expression could be estimated and compared, it is true beyond question that the art of the needle would receive honorable mention. The comfort of the home does not depend on the painting which may adorn the wall, but it does depend to no small extent on a woman's ability to wield a needle. The art that is domestic in its nature is also a fine art.

Domestic Art in Public Education: The lessons in these chapters on Domestic Art are planned for the purpose of emphasizing various forms of needlework as necessary factors in a girl's education. Too often neglected, the ancient and honorable arts of sewing and embroidery, of knitting and crochet, of drawn-work and darning have been in danger of falling into disuse. We have been satisfied, apparently, with machine-made substitutes for decorative needlework, forgetting that in all accomplishments of this nature, the pleasure and benefit of the making are greater than the commercial value of the result. It is for the sake of the effect upon the worker that the domestic arts should be encouraged and developed in all possible ways.

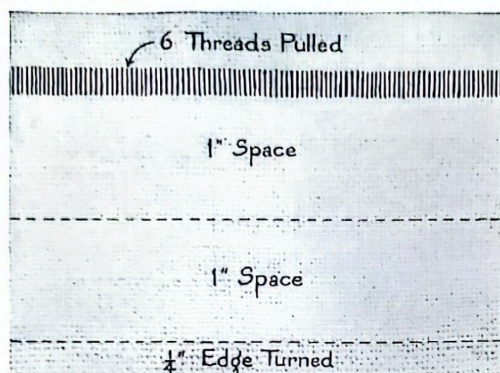
The Cost of Materials: In the majority of cases, materials for sewing, knitting, and for the making of articles of personal use, should be provided by the pupils themselves. Boards of Education could scarcely be expected to furnish the material for the skating scarf, for instance, nor for the dainty bag, the fetching hatband, or the attractive towels, which are described in the following pages. Yet each and all of these articles would be of practical use to any girl, or to any household, and it should be a matter of personal pride to choose and pay for the materials. It is enough for the school to do to teach the craft and the principles of design and of color harmony which these lessons represent.

It is intended that these lessons should stand as suggestions, and not as a prescribed course. If hemstitching, for instance, is desired on a doily, or a handkerchief, such an article could be substituted for the towel, on page 40. Or, if the knitting of the skating scarf (page 45) does not seem practical, any other knitted article could be made in its place, provided it did not involve too great difficulty. The point is that girls of this grade should be taught to hemstitch, to darn, and to knit, and that they should be taught by the most practical and directly serviceable means.

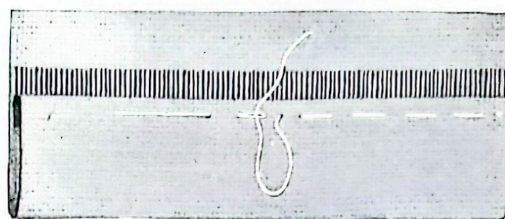
Original Design in the Domestic Arts: When the girls have mastered the technique of any of the needle crafts, they should be encouraged to invent and use original designs. The exercises on pages 41, 42, 43, and 45, are capable of infinite variation, both as to choices of color schemes and to forms of design. Pages 41, 42 and 43 show how different are the effects of the darning stitch when used with different materials.

Page 46 shows the next step in the course in simple basketry. The use of beads strung on the weavers is a new and interesting idea.

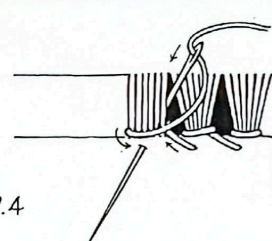




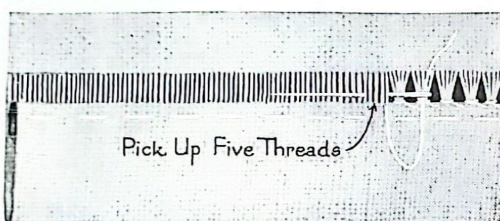
· Fig. 1 ·
Drawing Threads, Turning Edge and Folding Hem



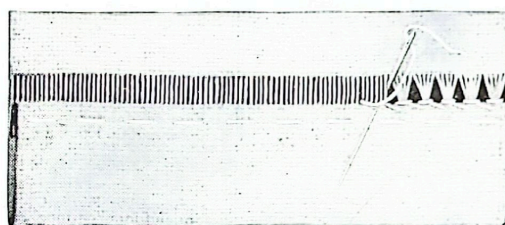
· Fig. 2 · Hem Basted



· Fig. 5 · Detail of Fig. 4

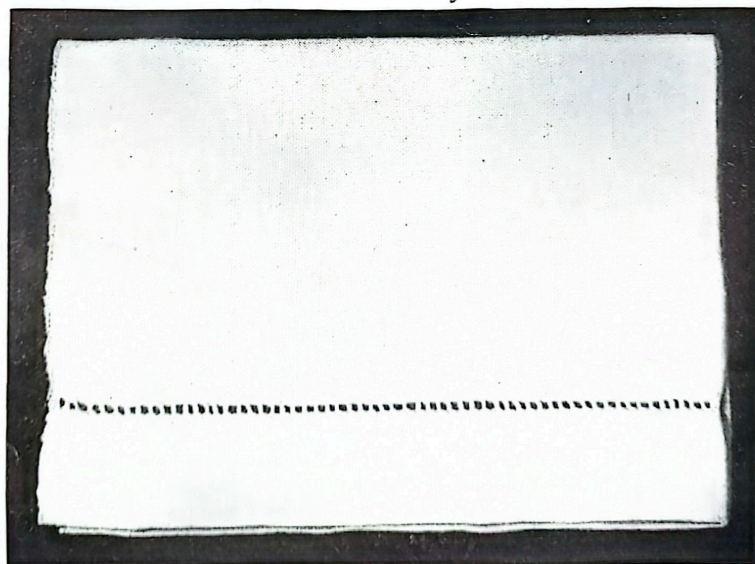


· Fig. 3 · First Step in Hem-stitching



· Fig. 4 · Second Step in Hem-stitching

· Fig. 6 ·
A Section of
the Hem-stitched
Towel End



Domestic Art: The Hemstitch as a Finish for Towel Ends. Every girl should learn how to hemstitch. Figs. 1 and 2 show the steps in pulling the threads, turning the edge, creasing the fold and basting it down. Fig. 3 shows the method of separating the threads into groups, and Fig. 4 shows the completion of the stitch.



CHAPTER III

COSTUME DESIGN

Suggestions to Teachers

The Old Yet Ever New Problem: The problems of dress design and dress selection are always new. No matter how much one may know of the subject, it can never grow tiresome, for it is distinctly creative. Each individual has a problem in dress that differs from the problem of every other individual, and thus no two solutions need be alike. In exercises based upon dress design and dress selection, there is always the chance for originality. When invention is active, there is never a lack of interest.

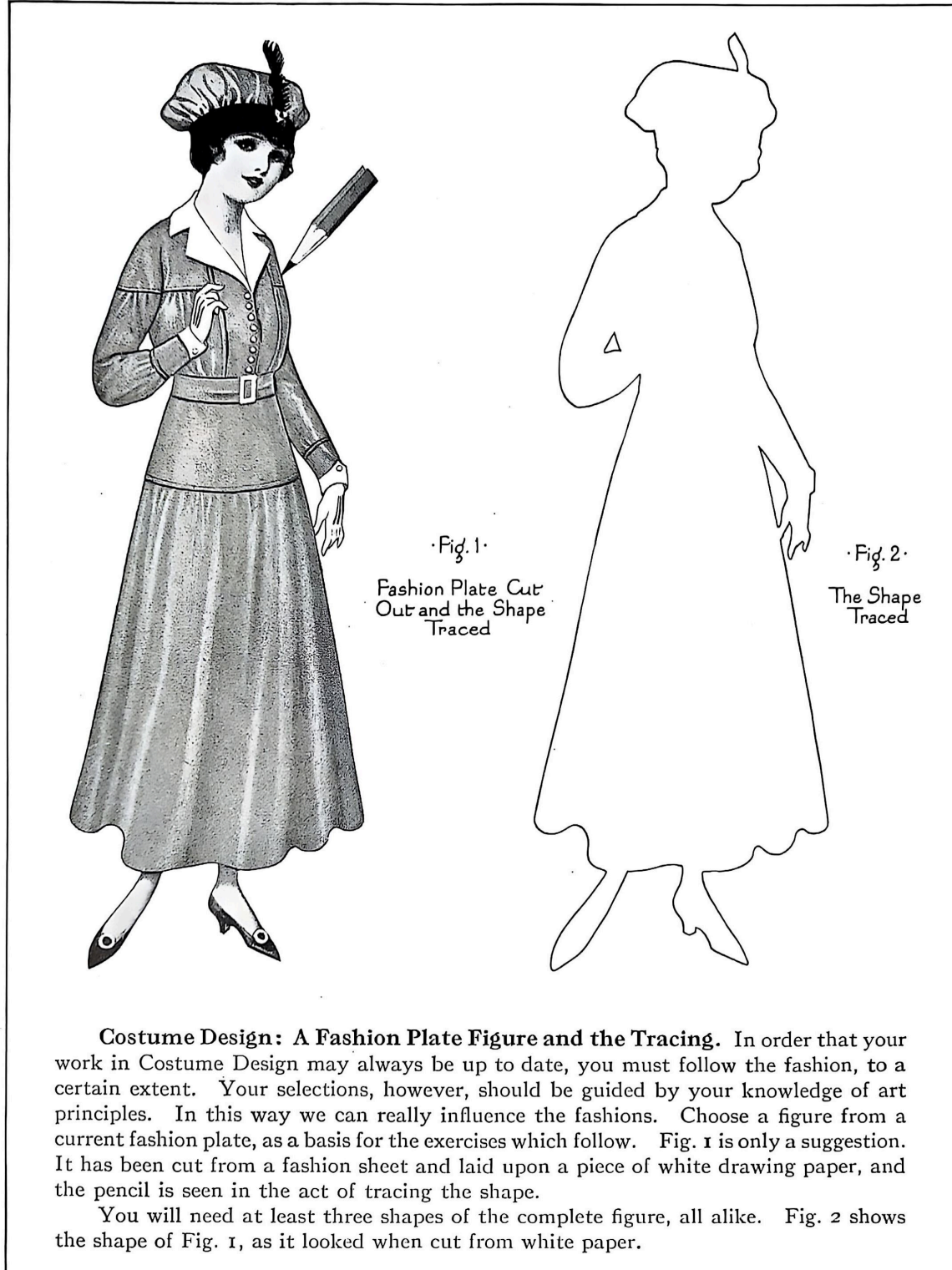
The Value of the Study of Dress Design: A knowledge of the principles of design in their application to dress will inevitably develop taste and judgment in the selection of clothes. A girl who studies dress design will turn away from cheap finery, and will understand that over decoration is worse than no decoration at all. She will soon discover that an inexpensive gown may yet be "smart" because it may possess that indefinable air which distinguishes well designed and well made apparel. A girl or a woman who is able to select for herself simple, appropriate and individual costumes is equipped with one of the most practical aids that art training can offer.

The Attitude of Boys Toward Costume Design: When the subject of Costume Design was first given a place in the art course of a large city, a wise and experienced eighth grade teacher said to herself: "Of course this topic will not interest my boys; I must plan something else for them." So she did not at first include the boys in the lessons she presented. What was her surprise to find one morning, a number of dress designs laid anonymously upon her desk. In quality and neatness of execution they equaled, if they did not surpass the designs by the girls. Upon inquiry she found that the boys resented their elimination from instruction in costume design, and had quietly gone to work by themselves, producing the results that had so interested her. She put the question to them. Would they like to join the girls in this work? They would and did. Thus was the question effectually settled. Costume designing does not include dressmaking or needlework, but is based purely upon design principles, and the tools employed are color, drawing, and the placing and arrangement of shapes. Possibly this explains why the boys find nothing unusual or offensive in the development of this important phase of art.

Fashion Plates as Aids: Fashion plates are again employed in this book, as the means of obtaining figures that can be cut out and traced. Thus we avoid the difficult task of drawing the human figure. Shapes of dresses and other garments are also to be cut out and traced; but these shapes may be modified to make different styles of garments. Pages 32 and 33 show three strikingly different costumes that have been developed from tracings of the same dress shape. The variety of color combinations is infinite.

The New Steps in This Book: In the previous books of this series, the pupils have depended on colored papers to express all costumes and nearly all details of costumes. In this chapter, it will be observed that certain elements of the costume are expressed in paint. In Fig. 6, page 32 the stripes on the skirt are painted; in Figs. 1 and 2, page 33, the collar, waist, cuffs, sash, trimmings, and the hat decorations are all painted; and on page 34 the flower motive of the fabric is painted upon a background of colored paper.







·Fig.3·

Head, Hands and Feet
Cut Out and Pasted in
Position



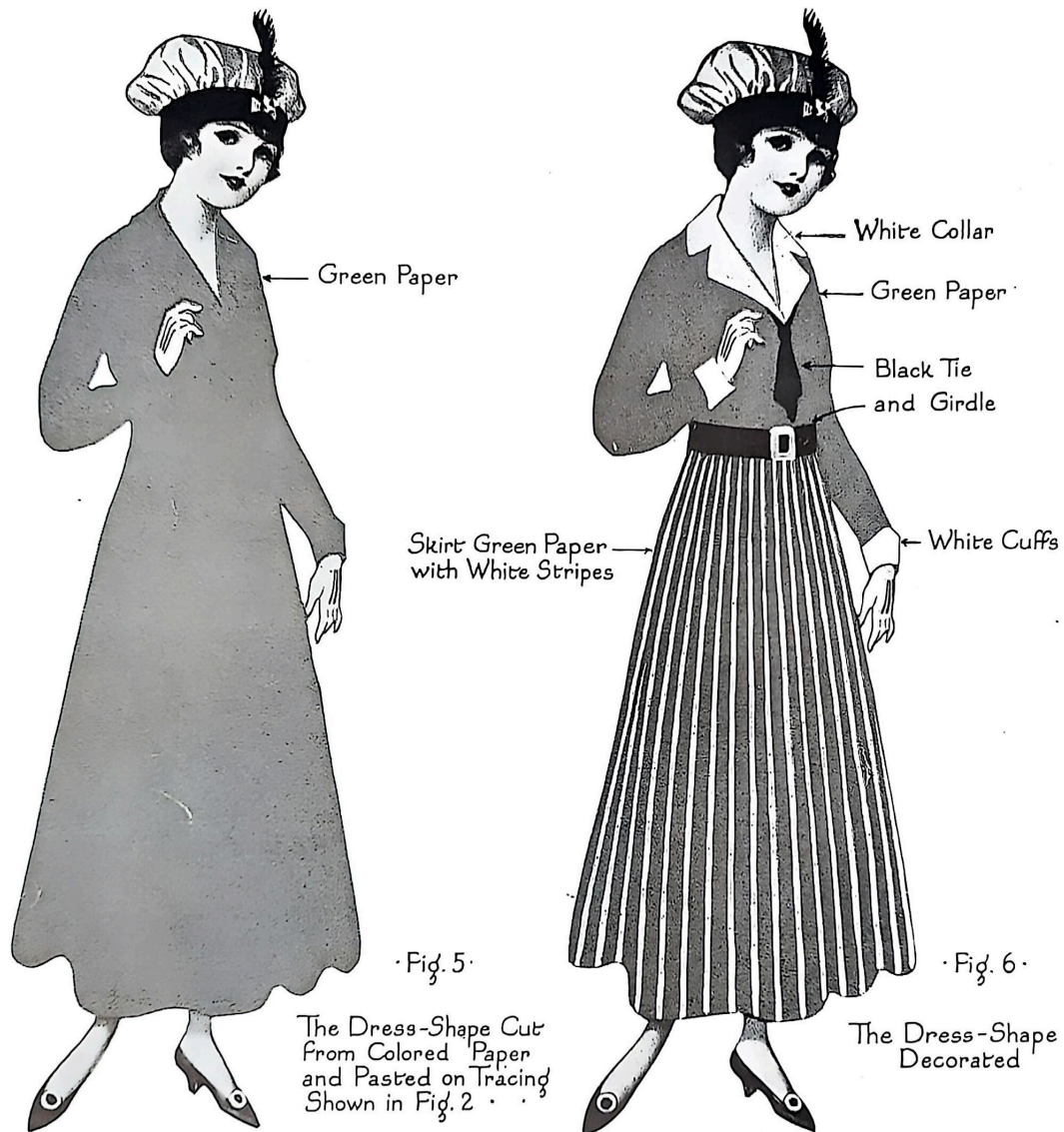
·Fig.4·

Dress Shape Traced on Colored Paper

Costume Design: The Tracing of the Dress Shape. Fig. 3 shows the next step in our problem. From the printed figure cut from the fashion sheet (Fig. 1, page 30) the head, hands and feet have been cut. These parts have been pasted to one of the white paper lay figures. All that remained of the printed figure from the fashion plate is the dress. In Fig. 4 this dress shape has been placed upon a piece of colored paper, of a carefully selected tone, suitable for a dress. The pencil is seen making the tracing, which is to be cut out. You will see what has been done with the cut out tracing on the next page.

Follow these steps with your own fashion sheet figure.





Costume Design: One Modification of the Dress Shape. The dress shape is seen in Fig. 5 pasted to the lay figure. We now begin to think of the different ways in which it may be modified or decorated. We can make a one-piece dress, a blouse and skirt, a coat or a sweater and skirt, or a long coat.

Fig. 6 shows a blouse and a striped skirt. The white stripes have been painted with a brush and white opaque water color. Shapes of collar and cuffs have first been drawn on the dress shape, and then filled in with white. A black girdle and tie have been painted directly on the dress shape, and the hat has also received transforming touches of paint. Treat your own fashion plate figure in a similar way.





· Fig. 1 ·

The Same Dress - Shape
with a Different Treatment



· Fig. 2 ·

Shape Modified to Make
Coat and Skirt

Costume Design: Further Modifications of the Dress Shape. Two more modifications of the dress shape shown in Fig. 5, page 32, are given on this page. With slight alterations of the contour lines, the one-piece dress shown in Fig. 1 is changed into the sport suit, given in Fig. 2. The changes should first be drawn on the tracings from the original shape. The parts of the proposed costume should then be traced and transferred to the colored paper selected. Then the different shapes should be cut out and pasted on the figure. When the main shapes are thus in place, such accessories as belt, scarf, collar, buttons, pocket, etc. may be drawn or painted directly upon the shapes. In these exercises there is every opportunity for original design.





Costume Design: Flower Units Painted on a Dress Shape of Colored Paper.



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